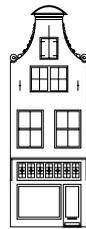


G U D E



M E I S

antique clocks



Our shop in the centre of Amsterdam houses a great variety of antique clocks. But these clocks aren't just time keepers alone. With their history, the craftsmanship they were made, their technical intricacy and their decorative quality, these antique clocks become more than just time keepers. They become objects with their own story, making them not just functional but conversation pieces to be enjoyed. We hope that we can share our fascination and love for antique clocks. We invite you to read this catalogue and enjoy our objects just as we do.

Gude & Meis Antique clocks specialise in clocks, music boxes and barometers. Our gallery is located in the renowned Museum Quarter near the Rijksmuseum in the heart of Amsterdam. All our objects are sold with a guarantee of authenticity and full functionality. We ship worldwide. Besides selling clocks, we provide repairs, restorations and valuations.

For further information and our updated collection please visit; www.gudemeis.com.

We have added QR codes to all our objects. When you scan this code with a QR scanner you will be taken to the object on our website, showing more information and current sold/available status. You can download a QR scanner to your phone or tablet.





A VERY RARE AND LARGE FRENCH LOUIS XVI GILT PENDULE D'OFFICIER, LEFEBVRE A FONTAINEBLEAU, CIRCA 1770.

Clocks made for travelling were very rare in the eighteenth century. Clocks were very expensive, and having a clock for travelling was probably a luxury that only very few could afford. Because of the small demand, there was no standardised production, which caused a variety of designs and ideas all varying per clockmaker. These high-end travel clocks were often commissioned by army officers, which explains why the term *pendule d'officier* is widely used for this type of clock.

There are several aspects to this fine clock that make it very unusual. First, there are the obvious features of the quarter striking and the proportions and shape of the case. But when we look a little closer, there is something very unusual about the case. One would expect it to be made of cast, then chiselled and finally gilt bronze, but it was actually made of hammered, turned, cut-out and engraved brass, which then was gilt. It does not only give an unusual decoration but also poses the question why. I think the answer lies in the fact that before 1776 workmen from at least five guilds were



needed to produce gilt bronze. In that year the guild of the bronziers-doreurs was created, making it far easier to produce large objects of gilt bronze. By creating the case in the way that he did, the craftsman who made this case was responsible for all the work himself, controlling the quality. It needed only to be gilded after making it. There are only a few other similar but still different cases of 'pendules d'officier' by this maker that were made using the same technique. So, we can conclude that we are looking at a rare type of clock made using an unusual technique, in an unusual shape and of unusual dimensions. But the icing on the cake is the fact that this fine clock comes with a very good provenance. It was over two hundred years in the possession of the Provôt family, occupying Château Maffliers just north of Paris. Not only a fine 'object d'art' but with a proven history, a centre piece of any collection. For us, just two beautiful sculptures entwined; for the French elite, an erudite example of opposites that attract.



Unusual, beautiful and rare with a good provenance





*Appreciated for
centuries; timeless
beauty*



A FRENCH LOUIS XV ORMOLU TABLE
CLOCK BY ST GERMAIN, CIRCA 1755



Gilt bronze mantel clocks started to be made in small numbers from around 1740 onwards. Masters of five or six different guilds were needed for their production, which made it almost impossible to produce large ormolu objects. It was only at the royal court, where the stringent guild rules didn't apply, that these ormolu objects could be made. Before 1740 most clocks were made to be hung on the wall or placed on a wall bracket or pedestal. After 1740 there is a slow increase in the number of clocks that were made solely for a mantel piece. It would take at least 30 years before mantel clocks were as common as wall clocks.

Some designs have a lasting quality. In my opinion this fine clock, designed and made by the famous bronzier-doreur Jean-Joseph de Saint Germain, belongs in that category. He was one of the foremost developers and champions of the Rococo style, being inspired by the natural forms of plants and shells. This rare model has been appreciated by admirers for a long time, as proven by the mid-nineteenth century copies that were made for the rich bourgeoisie. The quality of the workmanship is very evident in the chiselling and almost perfect original gilding. It was admired and important through time, and it still is. A true evergreen and prized possession for its owner, and a joy for the beholder.



A SMALL SWISS QUARTER STRIKING
BRACKET CLOCK BY DUCOMMUN, 1780

The Swiss started making bracket clocks modelled on the French examples in the third quarter of the eighteenth century. Most of these look like the French ones but there are a few exceptions, and this lovely small bracket clock is one. It is a little wider and flatter, but most unusual are the well-cast and chiselled gilt bronzes. These compliment the overall design very well and are little highlights contrasting the black case. More typical for Swiss work but not less attractive is the convex shaped dial with the nice signature. And although the movement has only two trains, this clock is actually quarter striking, thus bringing a lovely two-tone bell strike to enliven your home. Unusual but attractive, this small quarter striking bracket clock is something for both a collector and a first-time buyer.

*Individual appearance
with lovely quarter striking*





A FRENCH LOUIS XVI ORMOLU AND
MARBLE MANTEL CLOCK GILLE L'AINÉ,
CIRCA 1770

This fine mantel clock stands out first and foremost because of the quality of the gilt bronzes and their condition. Not only is the original gilding intact but the detail in the chiselling of the bronze and the surface treatment of the gilding is superb. But stylistically it is also a fine example of the Louis XVI style. The urn with the trailing garlands and the cornucopias on both sides, together with the scrolling garlands, are all

typical of the period. Clock connoisseurs will also notice the beautiful dial with the typical large five-minute markings, and, of course, the well-made hands, small works of art in themselves. The elegant but closed shape of the arched case makes it easy to blend into any interior. Surely, the proud owner would easily find a good spot for it.



*Pure Louis XVI
forms with perfect
bronze mounts*





A colourful highlight

A FRENCH CLOISSONNÉ ENAMEL GRANDE SONNERIE CARRIAGE CLOCK, CIRCA 1890

This clock has many features that suit its role as a purely functional travel clock. Of course, the movement is made so it can run while being moved, and it has an alarm for getting up at the right time. The clock even has quarter striking so the owner can 'hear' what time it is. Every fifteen minutes the clock can strike all hours and quarters, which is called 'grande sonnerie'. But that is not all. One can turn off this striking so one can sleep with the clock close to the bed without being awoken by the sound of the gongs, and by pushing a button on the case, the clock will sound the last quarters and hours. In this way, one could know what time it was during the night without having to make a light. All in all, with these features, a true travel clock.

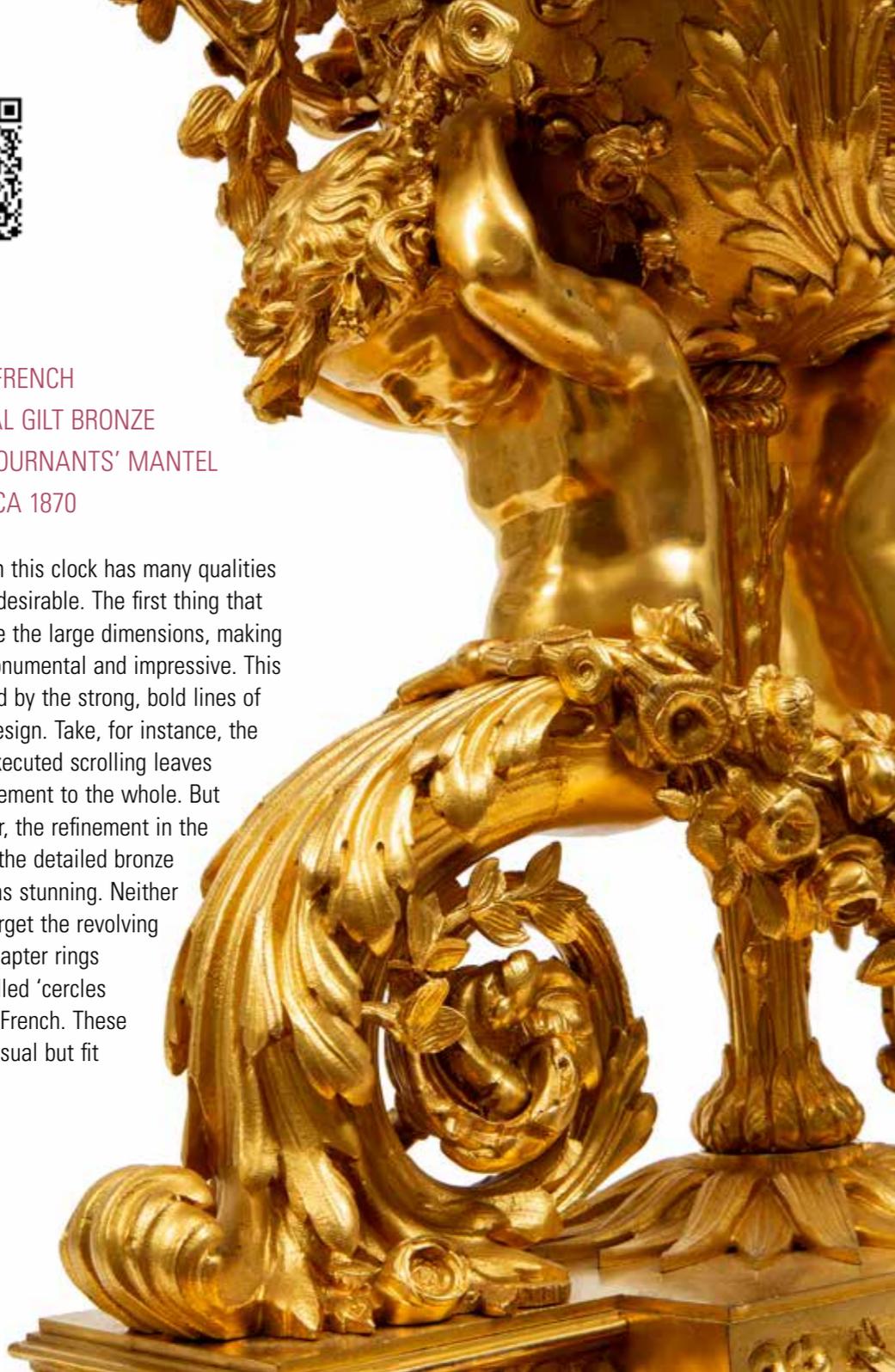
But when we look at the case with its colourful enamel ornamentation, it becomes clear that this clock was not only functional. The different colours set in the foliate patterns are a delight to the eye. In other words, it was made to be beautiful. It is no wonder that these clocks, even with their travel functions, were used as decorative objects in many interiors. A colourful highlight in any home.





A
FINE AND
IMPOSING FRENCH
SCULPTURAL GILT BRONZE
'CERCLES TOURNANTS' MANTEL
CLOCK, CIRCA 1870

In our opinion this clock has many qualities that make it desirable. The first thing that is obvious are the large dimensions, making this piece monumental and impressive. This is emphasized by the strong, bold lines of the overall design. Take, for instance, the beautifully executed scrolling leaves bringing movement to the whole. But looking closer, the refinement in the execution of the detailed bronze work is just as stunning. Neither should we forget the revolving enamelled chapter rings which are called 'cercles tournants' in French. These are fairly unusual but fit



*Individual appearance
with lovely quarter striking*

the urn shape very well and complement the design. This clock was made in the third quarter of the nineteenth century when quality and true craftsmanship was succumbing to mass production. But this fine object shows that besides this mass production there were still high-quality objects made by truly skilled designers and craftsmen. The impressive in size, beautiful shape and execution, combined with the novelty of the revolving chapter rings, makes this a very interesting piece for all who see it.





*Striking
and alarm,
all in a
rare tiny
wall clock*



A MINIATURE FRENCH STRIKING AND
ALARM LANTERN WALL CLOCK, CIRCA
1750

Since clocks were expensive and not for everyone, most homes only had one. Logically, these clocks are standard size, because they were in a larger room and needed to be visible to all. Small clocks are therefore rare, because they are always the second or third clock in a home. This also applies to small lantern clocks, which are often made for a bedroom. This is why striking work is usually lacking and only alarm work exists besides the going train. Thus, a very small lantern clock with striking and alarm is a true find and extremely rare. But for many, this rarity will not be the major reason for their appreciation. Most people are first attracted by the small dimensions and strong shape. With its lively swinging of the pendulum, together with the striking and the appearance, this beautiful little clock will bring joy to all who see it.





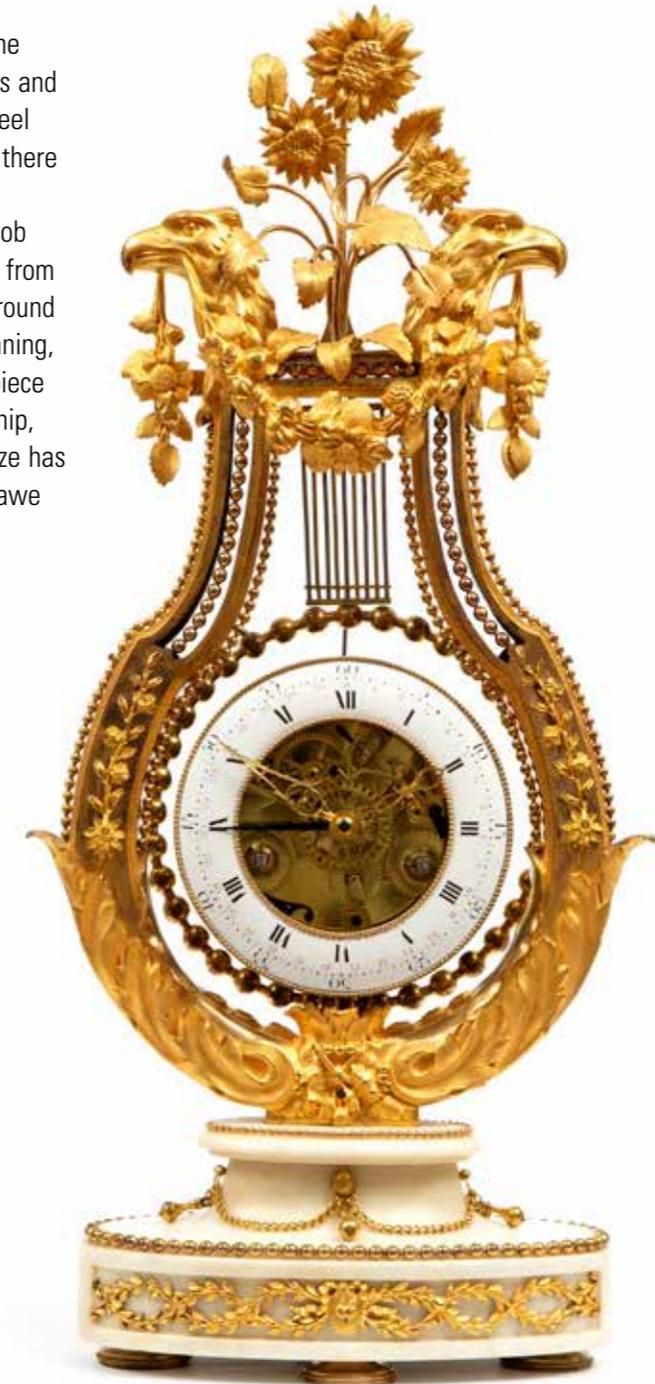
A beautiful case with an oscillating bezel; Poetry in motion



A LARGE FRENCH LOUIS XVI ORMOLU AND MARBLE 'LYRE' MANTEL CLOCK, CIRCA 1780

There is nothing like a great first impression. From first glance this clock has many features to give just that. Not only the impressive size sets this fine piece apart from other clocks, but also the purity in style. The lyre-shape, the eagle heads, the garlands and acanthus leaves are all based on the art of the ancient Greeks and Romans and typical of the classical Louis XVI style. But also up close this fine piece holds up very well. Looking at the extremely well-finished bronzes one realizes that the attention to detail and finish will not tire the beholder. Even the gilding is done in two tones, yellow and rosé. This combination was mostly used in the last quarter of the eighteenth century and seems to have been abolished in the early years of the nineteenth century. Then there is the movement. It is not only visible from the sides but also through the opening in the two-colour enamel chapter ring. To emphasize the visibility and his skill, the clockmaker

has skeletonized the upper part of the front plate, showing the wheel trains and the motion of the functioning pinwheel escapement. And last but not least, there is the oscillating pendulum. Shaped as a knopped circle, the pendulum bob surrounds the movement suspended from the top of the lyre case. It swings around the movement while the clock is running, completing the visual spectacle. A piece unifying stylistic beauty, craftsmanship, technical features and impressive size has all the assets to provide for lasting awe and pleasure.





AN ENGLISH ENGRAVED GILT BRASS STRUT CLOCK, THOMAS COLE, CIRCA 1850

Looking at the refinement in the engraving, one doesn't need to argue about the quality with which this timepiece was made. The name 'Thomas Cole' is almost a synonym for the so-called 'strut clock', as he was the inventor and producer of most of them. A portable timepiece or clock with a strut enabling it to be placed upward, a cross between a travel clock and a desk timepiece. Not all bear his signature on the front, because many were sold by retailers using their own name. But all are very distinctive in form and feature high-quality engraving, both of which are signatory of Cole's work. All are equipped with high-quality, eight-day movements, making them easy and practical in use. But foremost it is the refined engraving that turns these clocks into little gems to treasure and admire.

*The longer you look,
the nicer it becomes*





*Typically English,
typically Dutch*

AN ENGLISH TABLE CLOCK FOR THE DUTCH MARKET,
JAMES SMITH LONDON, CIRCA 1770



Both the appearance and signature point firmly to England as the country of origin, and it is. The type is termed table clock or sometimes bracket clock was already in existence at the end of the third quarter of the seventeenth century. Of course, there were some changes over time, but to a layman these are minimal. The differences are more in the details than the overall design. These clocks weren't produced only for England but also exported. And because tastes and traditions vary between countries, clocks were adapted to the market they were destined for, as is the case with this clock. The most obvious feature is the indication of the moon phase, which is typical for Dutch clocks. Moon phases are much more rare on London-made clocks. This was not only attractive visually but also very useful, since the tides are caused by the moon's gravity. In a low-lying country such as Holland it was essential to know when it was high or low tide, because of shipping and travel. For instance, ships could only come close to Amsterdam at high tide, because of the shallow water near the city. Another feature typical for the Dutch is the striking work. Most English clocks strike the hours only, and if there is more complicated strike work, it is mostly quarter chiming. This clock strikes the numbers of the full hour on a large bell, but it also strikes the full number of the hour ahead on the half hour. This is because the Dutch say 'half nine' instead of eight thirty. Therefore, the clock will strike nine times on the small bell at eight thirty. Finally, the clock has an alarm. It is not known exactly why, but from early on, more often than not Dutch clocks have an alarm. With its colourful moon phase and strong lines it is a beautiful clock and an addition to any interior. With its history, a true conversation piece.





AN AUSTRIAN NEO GOTHIC BRETTL
WALL TIMEPIECE, CIRCA 1840

Together with the rise of a rich bourgeoisie class, the Gothic style gained more appreciation in the second quarter of the nineteenth century. After being looked down upon for centuries, the architecture and art from this period was finally given its own merit. Craftsmen now started to look at this style for inspiration, which resulted in the Neo Gothic. This lovely small and very well-executed wall timepiece is a fine example of this style. After the forms of the classical art, the trefoils, quatrefoils and pinnacles now became the vocabulary of the artists. The design is emphasized by the colour contrast, which also enlivens the whole. Craftsmanship, combined with good design and beautiful proportions, make this small wall clock a little treasure for any home.

*A little treasure
inspired by Gothic
architecture*





A LARGE FRENCH EMPIRE ORMOLU
AND MARBLE URN MANTEL CLOCK BY
THOMIRE, CIRCA 1800

This fine mantel clock was designed and executed by the famous bronzier Thomire. He is known for his high-quality execution and elegant designs. It is no wonder that many works by his hand were commissioned by the elite of early nineteenth-century France. It is also no surprise that many pieces are in

*Excellent
craftsmanship,
imposing beauty*

important collections and Museums. The basis of this design was a so-called Medici urn, which he decorated and embellished with classical ornaments. As there are the caryatids, the females that support the rim of the urn, that were inspired by the sculptures of the Parthenon. Both the garlands encircling the dial and the mask of Mercury, the God of travel, commerce and money, indicate prosperity and affluence. He complemented his design with a beautifully pierced lid covering a chalice that could be used as 'brûle parfum'. Ormolu clocks were very expensive and could be afforded only by the very rich. Let alone a clock of these imposing proportions, it must have cost a fortune in the day. All in all, this beautifully designed and well-made clock was and will be an important piece in any interior.





*A delicate
and colourful
small object*

A SWISS SILVER AND SHAGREEN
MINIATURE BOUDOIR TIMEPIECE, CIRCA
1920

The Swiss watch and clock industry came to prominence in the second half of the nineteenth century. Besides many other things they developed a small, eight-day movement that could be fitted into miniature cases. These cases were often made out of sterling silver and adorned with colourful enamel, which made these miniatures beautiful gifts and collectors' items. This miniature is unusually shaped and adorned with shagreen and solid-silver mounts. It is almost a miniature fountain to be placed on a small cabinet or desk. It must have been a delight receiving this little gem and a small highlight in the interior in which it was placed.





AN ENGLISH MAHOGANY
CHRONOMETER BY BARRAUDS & LUND,
CIRCA 184

From the middle of the nineteenth century chronometer making started to become more standardized. After that time just one or two large workshops provided the main movements with only the escapement and balance to be finished by the highly skilled makers. This caused the chronometers to look rather uniform, although often still of technical interest. The earlier chronometers are therefore made with more individuality, which is certainly attractive for collectors and enthusiasts. This fine piece has the smaller proportions and concave glass typical

of earlier chronometers. But it also has a few features that are typical for this maker. First, there is the power reserve indication, which is not indicated by a hand as usual. This chronometer has an aperture showing the state of wind. It is done both in numbers and in words, revealing that the recommended moment for winding up was after twenty-four hours, although the duration of this chronometer is two days. Another even more unusual feature is the fixed winding. A disc with two folding clips acts as the winding key, which is known in literature as 'Barraud's fixed winding'. Besides these interesting and unusual characteristics there is the lovely box. Although one can clearly see that it is old, it is definitely not worn or damaged. It has just the right patina that is liked by collectors and enthusiasts. A beautiful object with history and unique features, and a prized possession for anyone owning it.



*Precision
timekeeping
in a box*







*Inspiration
from history
with an
original twist*



AN UNUSUAL FRENCH GILT BRONZE MOUNTED
KINGSWOOD BRACKET CLOCK BY PLANCHON,
CIRCA 1890

In the second half of the nineteenth-century industrialization and mass production really became the standard. With it, attention to detail and originality of design suffered greatly. But, as always, there were the exceptions to this rule. There were still a small number of makers producing high-quality objects for the elite and truly rich. This period is also known for the 'Neo-styles' where earlier styles were copied in great detail and skill but with little originality. And there was Matthieu Planchon. Trained as a clockmaker, he was also very interested in the history of buildings and objects. In the earlier part of his career he was influenced by Violet Le Duc, the architect who restored countless medieval buildings, and was one of the advocates for the previously despised Gothic style. By study, Planchon acquired great knowledge about the different styles such as the Louis XIV, XV and XVI. With this knowledge he started making his own balanced and well-proportioned designs combining these styles, thus creating something completely original. His work is so distinct that it became known under the name 'Style Planchon'. This fine bracket clock is a beautiful example of his skill as a designer and as a craftsman. A stunning object that will embellish any interior.





*Colourful
and
amusing*

A SMALL DUTCH FRISIAN POLYCHROME 'STOELSCHIPPERTJE' WALL CLOCK,
CIRCA 1780

This small wall clock is called 'stoelschippertje', which translates freely to 'little skipper'. They are the small brothers of the 'stoelklok'. These small clocks were designed to be hung in tugboats, which were widely used on the many rivers and canals of The Netherlands. The small dimensions suited the narrow quarters on board. The movement has a verge escapement in combination with a short, fixed pendulum, which enables the clock to run even when a little askew. Clocks were expensive, and not many could afford the luxury of a clock for travelling. This is probably the reason why only a few were made, which is why these little clocks are rare. Nowadays the desirability besides the rarity lie in the small dimensions, which make for an endearing quality and an easy fit into an interior. The colourful exterior complements the whole and makes these clocks a highlight in a home.

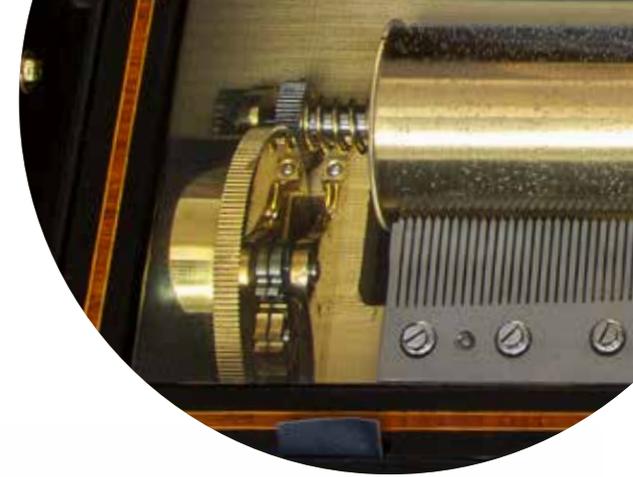


A RARE AND LARGE SWISS CYLINDER MUSIC BOX 'MANDOLINE QUATUOR EXPRESSIVE', PAILLARD VAUCHER FILS, CIRCA 1880



In the early years of the nineteenth century, the cylinder music box was invented. It is amazing that the teeth of a steel comb can bring forth such a diversity of sound and musical colour. After the middle of that century the makers started to devise more complex combinations and setups to create even more elaborate sounds. For instance, there is the 'sublime harmony' system, where two combs are played together like two people on a piano. Or the 'organo bariton', a setup where low resounding notes imitated the sound of an organ. The 'Mandoline Quatuor Expressive' setup of this box is one of the most complex ever made. The huge 60 cm cylinder combines beautiful bass notes with intricate playful high notes resembling a mandolin. In this way, the eight well-known airs are played with a fullness of sound hardly ever heard from a music box. This beautiful sound, combined with its beautiful burr walnut veneered case and stunning proportions, will amaze anyone who sees and hears it.

The Rolls Royce of music boxes





AN ENGLISH BRASS STRIKING SKELETON CLOCK, CIRCA 1835

At the end of the first quarter of the nineteenth century the English started making skeleton clocks. The beautiful lines of the cut-out plates make them a joy to look at. This is amplified by the intricacy of the exposed wheel train, which is mesmerizing for many that look at it. Besides being attractive to look at, this clock has some technical qualities that make it even more interesting. As with most English spring-driven clocks, the movement has fusees. These conical-shaped axes in combination with a gut even out the differences in the power of the first wound up spring and later unwound spring. Thus delivering a constant drive for the movement and making the clock run better. The movement is regulated by a Graham deadbeat escapement, which was used in many English precision clocks at the time. There is even Harrison's method of maintaining power installed. This mechanism activates an auxiliary spring which drives the clock while the mainspring is being wound, thus preventing the clock from losing time or even stopping while being wound. Most English skeleton clocks lack striking work, probably because it is harder to design a two-train clock with symmetric ornamentally cut-out plates. But the lower cost of production might also have been a factor. It must not have been easy to

design an intricate technical and beautiful clock like this with an extra wheel train for the striking work. This fine clock, with its smart curvilinear lines, technical merits and fascinating visible movement, will be a conversation piece and a joy to look at for a long time.



*Ticking
and
turning,
the
movement
as
decorative
ornament*



A FRENCH EMPIRE PATINATED AND
ORMOLU MANTEL CLOCK, GALLE, CIRCA
1810

To us it would appear logical that the person signing a clock would be the maker. But this is actually often only partly true. Most of the time the signature is that of the clockmaker, the person responsible for the movement. More often than not a whole range of craftsmen would participate in the making of a clock, as there would be cabinetmakers, dial enamellers, makers of the hands and many more. In the case of gilt bronze clocks there were the designer, bronze caster, chiseller and the gilder, who were responsible for the case. From the archives we know, in fact, that the value of the clockmaker's work was only between five and ten percent of the whole sum. It was the highly specialized work of the chiseller, who worked and refined the bronze after the casting, and that of the gilder, who applied the gold to the bronze and was responsible for the finish of the texture, that earned the most. Before the French Revolution gilt bronze pieces were mostly made in smaller workshops. But after



the Revolution, during the Empire period, a number of very large workshops developed with sometimes eight hundred workmen. By dividing the production process into small steps, the quality of these large ateliers was very high due to the specialized workmen. Claude Galle was the founder of one of those leading workshops producing high-quality items, which is attested to by this fine clock. As he was responsible for ninety percent of the work, it is quite logical that he had the dial signed with his name.

*Perfection in design
and execution*





AN ENGLISH BRASS WING LANTERN
CLOCK BY THOMAS TAYLOR HOLBORNE,
CIRCA 1680

The term 'lantern clock' was probably introduced in the nineteenth century referring to the shape of these clocks. Others argue that 'lantern' comes from 'laiton', which

means brass in French. This might well be the truth, since in wills and documents from the seventeenth century these clocks are often referred to simply as 'brass clocks' or 'house clocks'. A sort of lantern clock was made in most European countries, but it is the English and French who are famous for this type of clock. In the third quarter of the seventeenth century a type of lantern clock evolved with the pendulum running in between the going and the striking train. Apparently, this was done to create space for an alarm mechanism at the back. The pendulum needed slots in the door to allow it to swing, and some slots were fitted with triangular extensions to block the entrance of dust through the glass panels that allow a view of the swinging pendulum. This not only made these clocks very distinct in form but also very attractive with the visible pendulum swinging. Some argue that these 'wings' never existed in the seventeenth century, and that they are later additions to make these clocks more attractive. Surely, not all these clocks with the pendulum swinging in the centre had wings, but a copper engraving from this period of a clockmaker's workshop shows a wing lantern clock, proving that these clocks did exist. Besides the attractive shape and action of the pendulum, there is a beautiful signature between the engraved tulips on the dial. A fine clock with a lovely story.



*Beautiful
and
amusing*



A SMALL EBONY JAPANESE PILLAR
WALL CLOCK, SHAKU DOKEI, MID-
NINETEENTH CENTURY

It is astonishing to see the level of perfection that Japanese craftsmen reached in their work. When one looks closely one sees the sharpness of the mouldings, the tight fitting hood and the perfectly finished movement, which are all testament to their skill. In this way, this small clock is already a beautiful work of art, but when we try to read the time, this clock becomes even more interesting. Up until 1873 Japanese timekeeping differed from our Western timekeeping. Both day and night were divided into six 'hours'. With the changing of the seasons, the length of the hours changed also. In the winter the day hours were short, and in the summer they were long. In the sixteenth century Portuguese monks introduced mechanical clocks to Japan. The Japanese makers adapted the Portuguese examples to their way of timekeeping. In this case the movement runs regularly and lets the hand slide down the scale. One needed to adjust

the 'numbers' every two weeks to set them to the changing hours. In that way the clock showed the right time for the season. Of course, this clock is not very useful as a timekeeper for our time, but as an interesting and beautiful object it is still a treasure in any home.



*A different way of
timekeeping*







A SMALL GERMAN BLACK FOREST
'SORGUHR' ALARM WALL CLOCK, CIRCA
1830

It is not hard to imagine that the unique selling point that Joseph Sorg looked for was probably 'small' and 'endearing' when he started producing these little clocks around 1830. Some other Black Forest makers started producing them as well, but Sorg's name stuck to the type. Although these little clocks were only produced for about twenty years, there is some development in their appearance. This lovely clock with both striking work and alarm is one of the first generation. The type is called 'Tropfenuhr' in German, which freely translates as 'waterdrop-clock', referring to its shape. All Sorg-clocks are small and attractive, but in my opinion the curved lines of this type make them even more pretty. It is therefore no surprise that these clocks are liked by almost everybody that see them, both collectors and first-time buyers.



*Charming
and small,
with
striking
and alarm
having it
all*



A SMALL AUSTRIAN ENGRAVED BRASS
WALL CLOCK, CIRCA 1750

At first glance one sees an attractive small wall clock with its pendulum swinging, making it a joy to behold. But when one gets closer and bothers to take a good, detailed look, there is another thing that makes this clock even nicer. The engraving of the dial is so exquisitely done that one can't help but admire the true skill of the engraver. It is not only the crisp engraving but also the design of the decoration itself. Beautiful scrolls and leaves intertwine and fill the space harmoniously. This attention to detail, which is so rare nowadays, produced an object d'art which is also a clock. The fine detail and execution of the work mean that it doesn't matter how many times one looks at it, it just remains pretty and will not easily bore.



*Lovely proportions
and attention to
detail*



A FRENCH EMPIRE ORMOLU AND
MARBLE CHARIOT MANTEL CLOCK,
CIRCA 1800.

At first glance one sees a handsome ormolu clock with an attractive design of a chariot pulled by a dog. But when thinking a little longer, one might question: 'by a dog? That's actually a bit strange.' Nowadays, we don't always realise that art often had different

*Amusing and
decorative with
an interesting
twist*



layers of content and a deeper meaning than just being beautiful. Often, abstract ideas or meanings were represented by certain gods or other personifications. When explaining the subject of this clock we need to think in this way. A dog represents faith and loyalty. Cupid does not just stand for 'love' but rather 'physical love', the opposite of 'Platonic love'. Contrary to what many would think today, Cupid therefore represents 'instinct' and the 'irrational'.

Cupid is the opposite of 'Psyche', the representation of the 'spiritual, the mind and the divine'. Cupid's bow and arrows are lying harmlessly on the front of the chariot. Therefore, the subject of this clock teaches us the lesson that 'faith and loyalty' will literally steer you past the temptations that Cupid represents, and in this way keeps one on the righteous path. The owner of this clock could also show his knowledge to guests, explaining to them the subject and, in this way, showing his erudition. A handsome clock at first sight with an interesting deeper meaning. Not just a clock but a fine object d'art with a nice story to it.





A SMALL ENGLISH ROSEWOOD TIMEPIECE, MC CABE CIRCA 1840

It was not easy to establish one's name as good chronometer maker. It would not only take time, but the maker's chronometers would be also tested at Greenwich. Makers could enter their work in 'the trials' as they were known. Although the prizes were not very large, the honour it bestowed upon on the maker made up for the little amount of money that was won. The publicity and proof of skill that arose from winning a trial was of course something that the makers used for advertisement. It is therefore no surprise that many good chronometer makers also sold high-end clocks and watches to the public using their good name. James McCabe was one of these makers, and this little clock shows quality befitting a good maker. The well-made movement and beautifully executed case are proof of that. The dimensions and strut handle are both unusual, which make this piece even more interesting and collectable.

*English quality and
refinement*





*Refined
craftsmanship
for the
happy few*

**AN ENGLISH GILT BRASS BLUE-JOHN
MOUNTED TRAVEL CLOCK, BARWISE
CIRCA 1850.**

After the very successful introduction of less expensive, but still costly, travel clocks by Paul Garnier in the early 1830s, the carriage clock industry grew rapidly. Many French clockmakers started making these clocks for an expanding clientele, and large number of these clocks were made to be exported to Great Britain. Contrary to many countries on the continent, this nation was very affluent during the nineteenth century, having a relatively large group of rich people who were able to buy luxury goods. Because French production was standardised and prices lower than the English clocks, not many English makers bothered to make carriage clocks themselves. Therefore, English carriage clocks are fairly rare and much more individually made than their French counterparts. And where the French produced both cheap and expensive clocks, the English only produced the more exclusive and expensive ones. This particular fine clock might appear similar to the French

equivalents, but when we look more closely, we see distinct differences. The proportions of the clock and the construction of the case are clearly different. The exquisite engraving is very reminiscent of the clocks made by Thomas Cole. This type of engraving must have been in fashion, because it is seen on more high-end clocks of this period. Typical English characteristics are also found in the construction of the very robust movement. This is executed, unlike the French clock, with a fusee. This part ensures that the differences in power of a wound and later unwound spring are mitigated, thus ensuring that the driving power of the main spring is constant, which is good for accurate timekeeping. The execution of the escapement is done with a very high level of craftsmanship and individuality. The large balance swinging over the finely engraved ground is a joy to the beholder. Finally, there are the blue-john panels. This gemstone is found occasionally on luxurious artefacts made in England, often from the early part of the nineteenth century. Since it was very expensive, it adds to the value of the clock as a whole and underlines the exclusiveness of this fine object.





A SUPERB FRENCH EMPIRE ORMOLU AND BRONZE SCULPTURAL MANTEL CLOCK, JASON AND THE GOLDEN FLEECE, CIRCA 1810

The fabulous finishing of the bronzework and gilding of this mantel clock is so apparent that one doesn't have to be an expert to see it. The beauty just shines through all the different textures and hues of the surface. But being extremely well made doesn't mean the shape and subject is attractive. Here, however, both shape and technique come together in a beautiful piece of art. Feuchère



captures the moment when Jason reaches up over the sleeping dragon to take the Golden Fleece. The reaching, slightly turned figure has such a dynamic to it that it almost seems to move.

Jason was the son of King Aeson, who was killed and overthrown by his brother Pelias. After reaching the age of twenty he goes to reclaim the throne. The ageing Pelias will grant him the throne if he proves himself worthy by bringing him the Golden Fleece. This mythical golden ram's skin would bring fortune to the one who claimed it. After a long journey with many tests and obstacles Jason reaches the Fleece, which is guarded by a unbeatable dragon. After cunningly drugging the dragon to sleep, our hero is about to take the Golden Fleece.

This stunning piece of art showing Jason in this dramatic moment could only have been caught in such a dynamic way by a quality sculptor such as Feuchère.



Caught in the act; Jason taking the Golden Fleece



*French elegance
executed in exotic
wood*

A SMALL FRENCH TRANSITION
BRACKET CLOCK FREDERIC DUVAL A
PARIS, CIRCA 1780.

The French bracket clock evolved from the 'pendule religieuse', the first French pendulum clocks. These were mostly hung on the wall or placed on matching stands. While the clocks became larger and more ornate at the end of the seventeenth century, it was also just a small step to add a wall bracket to place these clocks on. The type became popular during the Regence and Louis XV period. Often these clocks are decorated with tortoiseshell in combination

with brass inlay, which is named after the inventor (Charles André) Boulle. Much less common is the use of wood veneer, as was done with this fine clock. Small bracket clocks are also rare, and even more so with striking work. Therefore, this is actually a very rare clock. But most of all it is a well-designed clock of nice proportions that will fit in either a modern or classic interior. It would be the highlight of any room.







A RARE ART DECO REUTTER PATENT
ATMOS CLOCK TYPE P01, CIRCA 1930

For many, the action of an atmos clock is mesmerizing, the slow turning balance wheel almost being hypnotic. With the balance wheel oscillating only twice a minute, the mechanism needs very little energy to operate. It has a drum containing a mercury- and gas-filled tube. Because the mercury expands or retracts with the changing of temperature, the drum turns. This turning motion winds a little spring, which drives the clock. This extraordinary mechanism was invented by Jean-Léon Reutter in the late 1920s. There are several types of case in which this clock was executed. This fully skeletonised version covered only by a glass dome must be the most pure and modernist case of them all. In this way, the technically marvellous mechanism combined with the beautiful modernist design resulted in a timeless and still modern-looking object.



Timeless design



A RARE SWISS KINGSWOOD QUARTER REPEATING AND ALARM 'PENDULE
D'OFFICIER', CIRCA 1760



Clocks made for travel in the eighteenth century are rare. Since clocks were expensive, not many people could afford them, let alone an extra clock made especially for travel. The luxurious versions of these mostly individually made clocks are called 'pendule d'officier'. This translates freely to 'officer's clock', which is not strange, since army officers used clocks sometimes in their campaigns. But from the archives and bills that were preserved we know that not only officers but other nobility also used this type of clock for travel. The well-made movement of this clock is able to repeat the quarters on two bells when activated by pulling a cord. This was, of course, very useful in the night, since making light was difficult. One needed to make fire instead of just flipping a switch. Besides the repeating, this clock also has an alarm, also proving that this was used at the bedside. The beautiful craftsmanship is apparent in the intricate veneer and the well-executed dial. Although it was a clock designed for travel, today this clock will be a highlight in any interior and an object to admire and enjoy.



*A clock
made for
travel in a
beautiful
case*



*For travel or not,
that's the question ...*



A FRENCH ARCHÉD CHAMPLEVÉ TRAVEL CLOCK

The term 'travel clock' might actually not apply to this colourful piece, since it has neither a handle nor a repetition button, but it was certainly made by the makers of the typical French carriage clock that evolved after 1830. The initial production consisted mostly of true carriage clocks made for travel, but after a few decades two things became clear. First, it was apparent that these clocks were not only used for travel but also looked great in an interior and proved to be practical timekeepers. The second thing that happened was that the makers tried to find more clients by introducing more types of cases, a little like the introduction of different models in the car industry like we see nowadays. The diversity was not only in the shape of the cases: the way of decorating became more diverse. This arched gilt and silvered brass clock is adorned with colourful enamel. Because of the labour intensive production of the case, this clock must have been much more expensive than a standard gilt brass clock, and with its colourful splendour it was, and will be, a highlight in any interior.





A FRENCH LOUIS XVI ORMOLU AND
MARBLE MANTEL CLOCK WITH
CALENDAR, BOURDIER CIRCA 1790

There are several features that make this mantel clock stand out. First, there is the well-balanced design and proportions, which make the clock attractive at first sight. When looking closer, the extremely finely executed gilt bronze mounts become apparent. Each leaf, scroll and bow has been worked very carefully, which not only shows every detail, but also, because of the different textures, gives a playful reflection of the light. In this way, the clock remains a joy to look at. Finally, there is the beautiful enamel dial. It doesn't just show the numerals for the



hours and minutes but also has indications for date and day of the week. The numerals are executed in both red and black, adding to the visual spectacle, which is enhanced even further by the four different hands. And when we realise that those four hands are all concentric, they are also testament to the great skill of this fine maker. All in all, not bad for a mantel clock.

*Very elegant,
decorative and very
well made*



*A beauty for the
bedroom*



A MINIATURE FRENCH LANTERN
TIMEPIECE MARTIN LEDOUX A PARIS,
CIRCA 1725

The term 'lantern clock' is a later invention that was probably introduced in the nineteenth century. In written wills and inventories from the day, these clocks are usually mentioned as 'brass clocks' or 'house clocks'. The size and proportions of this clock make it endearing and easy to place in any interior. By definition, small clocks are rare, because clocks were expensive and the first clock in a home was larger because it was all there was to look at. Therefore, a small clock was probably always a second or third clock, which not many could afford. Since this clock has an alarm only, it was probably used as a bedroom timepiece. Endearing and interesting, this small treasure will be a joy to all who look at it.



A FINE FRENCH EMPIRE ORMOLU
AND BRONZE MANTEL CLOCK 'AU BON SAUVAGE', LESIEUR À PARIS,
CIRCA 1800.

Bon sauvage mantel clocks are not only attractive because of the colour combination but also for their often dynamic depicted figures. Also, with this fine clock the movement of the wheelbarrow pusher is captured very well, and he almost seems to move. As often in earlier days, designs weren't just made because they were pretty. Especially for the learned and erudite upper class of the late eighteenth century, designs needed to have a deeper



meaning. The clock type of 'pendule au bon sauvage' was actually invented by the bronzier and designer Deverberie. He submitted a folder with twelve clock designs of 'pendules au bon sauvage' to the French national library for a sort of copyright of that period. The subject of the 'bon sauvage' became known widely, especially via popular theatre plays and novels that reached the educated elite. A Romeo and Juliet adaptation called 'Chacta and Actalus' was very popular in the theatres. The equality between civilians during the revolution was easily translated to equality between people, and slavery was abolished. Was it the popularity of the plays and books, or were these mantel clocks symbols for equality of men and brotherly love? It remains somewhat of a question. But whatever these clocks stand for, their dynamic designs and beautifully executed bronzes will remain captivating.

*Interesting and
collectable*





A FRENCH LOUIS XV GILT BRONZE
QUARTER REPEATING CARTEL WALL
TIMEPIECE, E. DESCHAMP A PARIS,
CIRCA 1750.

The naturalistic and curvilinear shapes of the Rococo were a stylistic break from the rigorous and architectural forms of the Baroque. Objects were designed to be beautiful but had their shape, in the way that a clock is shaped as a clock. In the earlier periods there had been naturalistic ornamentation applied to pieces, but now the whole piece became the ornament. This is also the case with the cartel clock, which is basically an ornament with a clock in it. The curved lines and leaves make it a playful and beautiful decoration on the wall. This particular clock doesn't strike the hours by itself but does repeat the hours and quarters when a string is pulled down. This so-called pull quarter repeating made it possible to 'hear' what time it was when it was dark. It is therefore likely that this fine piece was made for the sleeping quarters of a rich person, making it not only decorative but also very functional. With its strong form and original patina, a lovely and fine ornament in any interior..



*An ornament
with a function*

*Rare,
Decorative
and Grand*



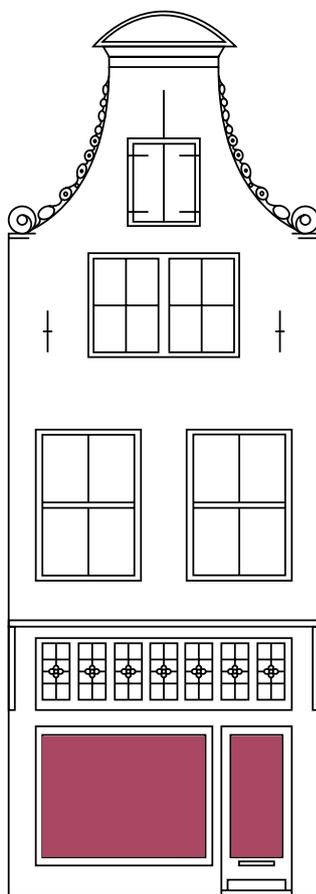
A VERY LARGE ENGLISH CARVED-OAK STRIKING LONGCASE REGULATOR, ARMSTRONG & BRO. MANCHESTER, CIRCA 1880.

When seeing this clock in the flesh, the first thing that is evident is its sheer size. Sometimes hard to fully grasp when looking at a picture, the real thing is without a doubt a magnificent and monumental sight. But after this first impression of awe, there is something else that becomes apparent. The robust but finely carved ornaments complement the design very well and create a beautiful decorative piece. One could think that most of the attention of the makers

was given to the case, but when looking at the movement that just doesn't seem to be true. In fact, it has a deadbeat escapement, which is used for quality timekeepers because of its accuracy. Besides that, it has a pendulum with a lacquered wooden rod and a lacquered zinc cylindrical bob typical of mid-nineteenth century precision clocks. In this way, the quality of the case is matched by the quality of the movement. Surely, this impressive piece must have been in a large room, maybe a bank or a hall of a mansion. The half-hour striking on a large coiled gong adds with its heavy dark sound to the monumentality of the clock. A stunning object in any interior and a prized possession of the proud owner.







COLOFON

© 2019 Gude & Meis Antique Clocks

Author:
Jos Meis

Photography:
Arend Velsink
Jos Meis

Lay-out:
A10design

Editing:
Laurens Gude

Gude & Meis Antique Clocks
Nieuwe Spiegelstraat 60
1017 DH Amsterdam
The Netherlands
+31 (0)20 612 9742
info@gudemeis.com
www.gudemeis.com